



THIS WEEK AT THE THEATRES

SALT LAKE THEATRE.—Monday, Testimonial to Miss Berkhoel; Thursday, "The Penitent"; Friday, Saturday and Matinee, "Lost in New York."

GRAND THEATRE.—Thursday, Friday, Saturday and Matinee, "Lost in New York."

AS THE outcome of negotiations covering a period of several weeks, Professor Evan Stephens announced yesterday that he will bring the Royal Italian band back to Salt Lake the middle of November for a three days' musical festival in conjunction with the Tabernacle choir.

What news could be more interesting to the music-lovers of Utah? Aside from the visit of Mascagni, there is not a single event on the musical calendar half so important. Everybody remembers the band from its engagement last winter. Its nightly concerts caused wild enthusiasm in the old tabernacle. Creator was then the leader of the band, but he has been succeeded by another, Cavaliere Emilio Riviola, of greater renown and fewer gymnastics. The band has been enlarged, too, since it was here. It now numbers fifty-eight pieces. Manager Channing Ellery, himself a musician of no mean ability, determined some years ago to have the finest band in the country, and there is scarcely a doubt that he has finally succeeded. The band is at present filling a six weeks' engagement in Omaha. The Nebraskaans have almost leaped out of their skins to receive the organization, and it is time right now for Salt Lake to work up its share of enthusiasm, especially so if the Tabernacle choir is to be correspondingly benefited by the festival. Mr. Stephens states that he will have 400 voices. Organist McClellan is preparing his part of the programme. If possible, the management will have at each concert one number in which the choir, band and organ will be heard together.

A good deal of curiosity exists as to the reason for the dismissal of Creator, the former leader, and the appointment of Riviola in his place. W. H. Kinross, acting manager of the band, relates the story as follows: "When Mr. Ellery promoted Creator from the position of trombone soloist to that of conductor, he discovered a man with many of the attributes necessary for a successful director. He had magnetism, emotion and force, and at first conducted the band in very orthodox fashion. From time to time, however, he developed peculiarities in style, augmented by gyrations and acrobatic work, and the public got the idea that his eccentricities were the result of exceeding genius, when, as a matter of fact, they were studied daily before a mirror. Had this been all, Creator would still be at the head of the band. But with the increased notice he received from the press, on account of these peculiarities, his head enlarged and he attempted to dictate even the business policy of the organization. For his previousness, Manager Ellery took the lead to task, and Creator, after that, tried to work up a secession. His effort to disrupt the organization failed, however, only six of the fifty musicians following him. When the conspiracy became known to Mr. Ellery, he dismissed Creator and the half-dozen musicians peremptorily. This was in St. Louis last May. Mr. Ellery then cabled his agent in Milan to engage the best bandmaster in Italy, regardless of terms, and the coming of Riviola to this country with six new instrumentalists was the result. The work of the band has improved; the new leader has won the admiration of press and public, and the organization is on a firmer basis than it has been since its inception."

The engagement in Salt Lake extends over three days, beginning Thursday, Nov. 13, with a matinee on Saturday, the last day. It should be the most successful event of the kind in the town's history. It is certainly one of the largest projects the choir has been connected with, a statement that goes for a good deal.

Mascagni might not be coming to America this autumn, but for the chance playing of the intermezzo from "Cavalleria Rusticana" by the orchestra of the Hotel Navarre, New York, one Sunday evening last spring. At that time it happened that Aubrey Mittenhall of Mittenhall Bros. called at the Navarre to see S. Kronberg, the impresario, who then lived at this hotel. While the two were engaged in friendly conversation the orchestra in the balcony overlooking the office lobby began a melody of the principal aria from "Cavalleria Rusticana." As Mr. Mittenhall was about to depart the musicians reached the famous intermezzo.

"That's a favorite of mine," said Mr. Mittenhall. "Let's sit here in the lobby and hear it through."

When the music ceased and Mr. Mittenhall was expressing his enthusiastic admiration, Mr. Kronberg said:

"Everybody over here thinks about Mascagni just as you do. There ought to be money in bringing him here to produce his own operas. Why should you and I not do it?"

"Splendid idea. I'll join you in the proposition in a minute," responded Mr. Mittenhall, enthusiastically. "Cable him tonight and see if he'll come."

"Don't be in a hurry," replied Mr. Kronberg. "Sleep on it tonight and talk it over with your brothers in the morning. Then it will be time to cable."

Before noon the next day Mascagni had been made the biggest offer ever received by a composer and conductor to come to America. Within two weeks Aubrey Mittenhall was en route

to Florence and Pesaro to conclude negotiations.

Mr. Mansfield is nothing if not singular. He announces that in his forthcoming production of "Julius Caesar" he will play both Caesar and Brutus. In explanation of this he says in an interview:

"It has generally been conceded that Brutus is the leading part in the play. If I played that part alone, however, the audience might say that Mr. Mansfield had very little to do in the play, so I am playing Julius Caesar as well. In this way I hope to please every one so far as is possible. Julius Caesar is a very strong part."

"Brutus was a strong enough part for Edwin Booth, E. L. Davenport, and other noted interpreters of the character, but Mr. Mansfield appears to be more exacting," writes the Mirror.

"How he is going to enact simultaneously both parts in the assassination scene will remain a mystery until the exhibition is given. It is evident that unless Mr. Mansfield resorts to a 'double', or makes lightning acrobatic changes in the progress of the scene he will meet with some difficulty."

Mr. Mansfield, in the same interview, is reported to have said: "Richard III" is considered a brilliant play. I felt that in that I had brought out the play with all of the artistic effect and with a company that supported me well. Julius Caesar will be a great play, I think."

It will be observed that Mr. Mansfield regards Shakespeare plays as unknown quantities until he has appeared in them.

It is understood that the production of the tragedy will be that which was used in London by Beerbohn Tree. If so, Mr. Mansfield should have a very beautiful setting.

Signor Angelo was in the employ of Mapleson when the impresario was directing the fortunes of Her Majesty's Opera company in London. The signor is at present the treasurer of Banquet in Omaha. He tells of the experience which befell a substitute tenor, who endeavored to take the place of Campanini on one occasion, singing the part of Raoul in "Aida."

"The man got along without interruption until the fourth act," says Angelo, "when the prima donna turned to the tenor, and according to the lines of the opera, said: 'It's not his fault!'"

"No, it's not his fault," came very distinctly down from the gallery; 'it's the fault of that d-d Mapleson, who gave him the part!'"

"This same fellow attempted the tenor role in 'Norma.' In the third act the soprano says: 'And you will come back tomorrow night.'"

"If he does he's liable to get murdered," yelled someone out in the audience.

Peter F. Dailey, or, as he is better known to smokers, "Pete" Dailey, is coming back into the limelight and preparing for his entrance on the Western stage in New York.

Like the minister who confined himself to doctrinal sermons, wrote them until he got a barrelful, and then each full turned the barrel upside down and preached the sermon over again, Mr. Dailey has turned his stories over and is beginning near the bottom.

"When I had been in the business only a year or two," he said the other day, "I had to make a quick trip from Cleveland to Buffalo. I had one fine suit of clothes, a bang-up hat, a new pair of shoes, a cane, a pair of gloves, and some incidentals, and so made a pretty good front. I boarded the Buffalo train and found two ragged, dirty-faced kids hiding in the car. I listened to their story and was touched by it—so much so that when the conductor came in I pleaded with him to let the boys go through. I gave him over \$400 worth of the best language he ever listened to, and finally got him to the verge of tears. 'All right,' he said, 'I'll take the kids through. Mr. Dailey, and now, if you please, I'll look at your ticket.' That reminded me. 'Ah, I said, 'I forgot to explain that to you. I'm traveling with the kids!'"

PRESS AGENTS' PROMISE.

People who read Hall Caine's celebrated work, "The Penitent," companion to "The Christian," will have the version of it at the Theatre next Thursday evening, for the one night only. The play comes here from the Park Theatre, Boston, and it is promised to be an efficient cast and splendid dressing. The story is full of interest. The comedy and pathos blend richly. The situations are strong and the climaxes thrilling. So the press agents declare.

Except for "The Penitent" and the testimonial to Miss Berkhoel tomorrow night, the Theatre will be dark all week.

The Grand will remain dark until Thursday night, when "Lost in New York," comedy drama, and a thriller, opens for three nights and matinee. The press agent says:

The production comes here with all the original scenery and effects as used in the New York City production. The scenes, several in number, are said to be true to life, and correct models of the places they represent. Chief among the realistic scenes will be the East river at night, and for which a mammoth tank, holding thousands of gallons of water, is carried to make the scene more lifelike. The steam launch in operation is another special feature, and to see it on a river of real water makes one forget it is only a stage picture.

The friends of Miss Agatha Berkhoel, whose sweet voice has been heard here on numerous occasions, but not often enough, tender her a testimonial tomorrow night at the Theatre. Some of Salt Lake's best talent will take part in the programme, and without doubt the concert will be attended by a large audience of music lovers.

SMALL TALK.

May Irwin is considering a tour of the world, to last three years. The idea is to play through the west to

San Francisco, South Africa and England.

Dorothy Hammond will be Richard Mansfield's leading lady next season. She comes from Terry's theatre, London, and is reported to be very beautiful and talented.

Eleanor Duse is to supplement her American tour with one through Australia. This will permit her to give performances in the larger cities of the Pacific coast.

Clara Morris fainted from over-exertion after delivering a lecture before the Chautauque assembly at Chautauque, N. Y., last Monday afternoon. She was soon revived and taken to a hotel.

Rose Coghlan suffered severe pain by applying carbolic acid to her face in place of a lotion, at a hotel at Helena, Mont., last Monday. The results of the accident will not be serious, her physicians believe.

William Faversham returned from his long vacation spent abroad last week and is now anxiously awaiting word from Gilbert Parker as to when that author will visit him in London as dramatization of "The Right of Way." It is said that the author has been delayed on the work, and in the event he does not complete it in time, Manager Frohman will send Faversham out in another new piece he has for him.

The new play of Russian life being written for James O'Neill by Miss Harriet Ford has been christened "The Honor of the Humble." Mr. O'Neill likes the play, and will open with it on Oct. 15, somewhere in New England.

Buffalo is to have a permanent orchestra of its own with John Laug as its conductor. Concerts will be given on Sunday afternoons, as it has been found that it is only on that day that the large foreign population will attend. The concerts will be under the direction of a committee of citizens.

Another American girl, Yvonne de Treville, as she is now known, has made her debut in Paris. For two seasons she was leading soprano with Henry W. Savage's American Opera company. Another American singer at the same theatre is Claude Albright, who comes from New Mexico.

Charles W. Meakin leaves tomorrow morning for New York to take up his duties as business manager of the "Tyranny of Tears."

The Bostonians have decided to make no new production during the coming season. Their latest De Koven-Smith opera, "Maid Marian," is being worked over, and will remain prominently in their repertoire. After the revival of "Robin Hood" New York next month, "Maid Marian" will share the honors of the tour through the country.

Helen Bertram, who has been abroad studying vocal culture, has been engaged by Manager Savage for his "The Prince of Pilsen," to play the role of the dashing American widow. Miss Bertram ought to make the part a striking one, as she has been abroad for some time and can give it a few realistic touches that would be welcome.

James T. Powers has finally affixed his signature to a contract by which he becomes a Lederer star for three years. He will also collaborate to an extent with Harry E. Smith on the book of the new musical comedy in which he is to be the star. This move, it is reported, was decided upon when Powers proved that he was a boy. He laughs into "The Messenger Boy." If there were that many laughs in the piece, Mr. Powers should certainly be given full credit for a wonderful achievement.

Dramatic Mirror: Hi Henry received telegrams from his gold mine interests in Idaho last Friday reporting the biggest gold find ever known in that state. The ore is said to contain \$150 to \$190 worth of gold per ton, and ten tons daily is the average that is being mined. Mr. Henry states that he contemplates presenting the strongest minstrel company obtainable next season, and that the organization will open on Broadway for a two months' run.

S. Kronberg, representing the managers of Mascagni, has started on a round trip from New York to San Francisco to complete advance arrangements in the various large cities for the appearance of the Italian composer and his grand opera company.

"The Chaperons," the musical comedy with which the company will start last year under the direction of Frank L. Perley, will, during the coming season, make a comprehensive tour of the eastern and middle states, but will not go further west than Omaha. Mr. Perley is reserving the south and west for another season.

The first production by Mr. and Mrs. Edwin Milton Royle under the management of Ben Stern will probably be Mr. Royle's comedy drama entitled, "Love's Victory." Mr. and Mrs. Royle will be seen in a succession of Mr. Royle's plays, though it is not their intention to confine themselves to these exclusively.

Selma Fetter Royle was asked recently by an interviewer for her opinion of women's clubs. Her reply was: "Don't you think it would be more significant if you got my husband's opinion of women's clubs?" Mr. Royle's opinion was eminently diplomatic. He said: "My wife was the first president of the Twelfth Night club and my mother is one of the two honorary vice presidents of the Federation of Women's Clubs of the United States (Mrs. Julia Ward Howe being the other). You can see my position, can't you? You can safely enroll my father and myself as quietly enthusiastic over women's clubs."

The coming engagement of Mrs. Brune is anticipated with more than ordinary interest. Her performance last season of Theodora was considered as a masterpiece, yet her delinquency this year of F. Marion Crawford's heroine in "Urania" is said to even exceed in dramatic conception and execution anything she has heretofore presented.

The play is taken from an incident in "The Witch of Prague," and is perhaps the most meritorious effort that has ever come from the prolific pen of that master of romance, F. Marion Crawford.

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Commencing at the northwest corner of said lot 5, block 71, plat "A," thence east 125.5 feet, thence south 133 feet, thence west 125.5 feet, thence north 133 feet to the place of beginning, situated at the corner of First South and State streets.

All bids must be sealed and envelope marked on outside "Sealed Bids on City Property for Sale," which bid shall carry with it, as a guarantee of good faith, a certified check on some local bank of two per cent (2%) of said bid. The city reserves the right to reject any and all bids, dated August 27th, 1902.

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